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niello prints. The ascription to Peregrino, who did indeed do a *Hercules and Dejanira* (Dutuit, No. 691), but one inspired by the niello print in question, was challenged by Philippe Burty¹ in the *Gazette des Beaux Arts*, 1859, in favor of Francia. A reproduction of the niello print accompanied the article. Comparing it with the niello prints of Peregrino, for example, with the *Allegory*



HERCULES AND DEJANIRA
BOLOGNESE NIELLO

of Abundance (Dutuit, No. 691), as it has many analogies with the *Hercules and Dejanira*, certain differences are clearly marked. Peregrino is less simple in the outline of his figures, less direct in conception and execution. As Burty wrote, in the *Hercules and Dejanira* there is a grace in pose, a quiet beauty of line that can call to mind only the great Bolognese master, Francesco Francia.²

¹ Ph. Burty: *Un niello non decrit*, in *Gazette des Beaux Arts*, 1859; 1-11, p. 336-343.

² A drawing in the Brera representing Apollo and a Goddess may be mentioned for the family resemblance between it and the *Hercules and Dejanira* niello. Compare, for example, Apollo with Dejanira. In his catalogue of drawings in the Brera (No. 21) Malaguzzi Valeri ascribes this drawing to the school of Francia or of Costa(?). The drawing has been considerably retouched, but it would seem to be nearer Francia than Costa.

J. B.

CREMORNE GARDENS No. 2

BY JAMES MCNEILL WHISTLER

TO the five paintings by Whistler belonging to the Museum has been added the *Cremorne Gardens* No. 2, which was recently bought and is now shown in the Room of Recent Accessions. Like our *Nocturne in Green and Gold*, Mrs. Untermyer's *Falling Rocket*, and all those canvases inspired by the *Cremorne Gardens*, this picture was painted in the seventies. But our new painting is, as far as I know, unique among its fellows in this, that whereas the others are conceived as landscape with or without incidental figures, the chief interest of this one is in the people, the frequenters of the gardens, who here stroll and chat so delightfully in the cool of the evening by the light of the lamps which, strung from tree to tree, twinkle among the leaves. It is an unfinished work of great promise, and would have been a masterpiece in all probability had it not been for the intervention of the financial troubles which led to its forced sale in 1879 with the artist's other effects.

It was bought at that time by Mr. T. R. Way, who has owned it until lately. In 1905 the picture was lent by Mr. Way to the Memorial Exhibition in London, where it was catalogued No. 25, with this description:

"A Sketch of the Gardens. In the foreground a number of people are promenading. To the right a gentleman, the artist, and three ladies are seated at a table. In the center are tables, and still more tables to the left. Across the background stretches a light wall or screen upon which shadows of figures are cast. The garden is illuminated with little colored lamps, white on the right and red on the left. Waiters in red coats to extreme right and left."

There is room for difference of opinion as to the things represented. To some, the "light wall or screen" is the river with vague trees and shadowy people before it — the "riverside clothed with poetry as with a veil." Fate denied the further elaboration which would have made the point clear, as it also would have defined other facts in various places, in the goat

cart, for instance, if it is a goat cart, where the uncertainty is really a detriment. The curiosity demanded by the incomprehensible thing which passes unheeded among the pleasure-seekers disturbs, for me at least, the tranquil mood which the scene evokes. The quality of the work as it stands is more akin to the quality of his pastels. It has their peculiar charm of suggestiveness and their limpidity of deftly-touched color — a virtue according to some, a shortcoming for others. But the picture gives every onlooker a quick-

ened sense of the mysterious beauty that the night lends to all places. As a rendering of the particular effect of night which Whistler discovered, our painting, unfinished as it is, holds its own with the others. In it, as in the best of the Nocturnes, is manifested the possibility of representing in paint the sensation of the limitless space of darkness and its transparency — the culmination in Whistler's work of centuries of endeavor on the part of Western artists.

B. B.



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